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Haseltine Galleries,

1125 & 1127 Chestnut Street.

SUPPLEMENTARY SALE,

February 24th, 25th,
26th and 27th,
1875.

1975
Feb. 24
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HASELTINE GALLERIES,

1125 AND 1127 CHESTNUT STREET.

CATALOGUE

OF

MR. CHARLES F. HASELTINE'S

COLLECTION

OF

Oil Paintings

AND AQUARELLES,

Comprising Superior Examples of the Artists of

PARIS,	BERLIN,	AMSTERDAM,	LONDON,
ROME,	VIENNA,	THE HAGUE,	MADRID,
DUSSELDORF,	BRUSSELS,	FLORENCE,	NEW YORK,
MUNICH,	ANTWERP,	DRESDEN,	PHILADELPHIA, &c.

The whole Collection will be offered at Public Sale,

ON THE EVENINGS OF

Wednesday, Thursday, Friday and Saturday,

February 24th, 25th, 26th and 27th, 1875,

COMMENCING EACH EVENING AT 7½ O'CLOCK.

Open Free, Day and Evening, at the

HASELTINE GALLERIES, 1125 & 1127 Chestnut Street,

WHERE THE COLLECTION WILL BE SOLD.

Mr. B. SCOTT, Jr., will officiate as Salesman.

HENRY B. ASHMEAD, BOOK AND JOB PRINTER,
Nos. 1102 & 1104 Sansom St., Philadelphia.

VERY IMPORTANT NOTICE!

Owing to the inclemency and severity of the weather, and as a consequence compelling a large number of persons to remain at home who were desirous of attending Mr. HASELTINE'S late sale, it has been considered desirable to offer the remainder of the pictures once again at auction. This has been solicited by a number of consignors, as well as those wishing to purchase. The same terms will be offered as in the last sale, viz.:

For all amounts over			$500,	30 days'	credit.
"	"	"	1000,	60 "	"
"	"	"	2000,	90 "	"
"	"	"	3000,	4 months'	"

Where credit is given, approved endorsed paper is required; and those desiring to purchase on these terms, must confer and arrange with Mr. Haseltine previous to the sale.

The larger portion of the paintings in the Catalogue belonging to Mr. Haseltine, he is enabled to permit them to be sold at low prices, while those belonging to other parties are most of them to be sold *WITHOUT RESERVE*. Consequently, this is an unusual opportunity for those who desire to decorate their homes, or increase their collections, with fine works of Art. The paintings marked thus * are to be sold for account of whom it may concern, for cash only.

THE FOLLOWING EMINENT ARTISTS ARE REPRESENTED BY IMPORTANT WORKS:

Saintain,	Barth,	Wm. Hart,	Briscoe,
Ittenbach,	Toeschi,	Brevoort,	Whiting,
Zamacois,	Moormans,	J. C. Thom,	Lewis,
Compte,	Romako,	Corrodi,	Hobbs,
Bierstadt,	Daubigny,	Leyendecker,	Wharton,
Pasini,	Jules Dupre,	Anders,	G. F. Bensell,
Saunier,	Bonnasson,	Otto Sommer,	Thomas,
Prof. Carl Hubner.	Luminais,	Boese,	Powell,
Prof. Julius Hubner,	Chaplin,	Chevillard,	C. J. Smith,
Guillemin,	Wahlberg,	Rolfe,	Wall,
Bakalowicz,	Veron,	Ziem,	Flaherty,
De Jonghe,	Dell 'Aqua,	Savini,	Kite,
Cortazzo,	Englehardt,	Van Schendel,	Hill,
Hammer,	De Bylandt,	Amberg,	Moran,
Richter,	Gericault,	Jacobson,	Ropes,
Roybet,	Duveau,	Doyen,	Cojen,
Jimenez,	Le Poitevin,	Gide,	Muretti,
Cipriani,	Heilmeyer,	Lambron,	Von Seben,
Thirion,	Steffeck,	De Varain,	Henrietta Ronner,
Levy,	Corenne,	Faulkner,	Henri Bacon,
Ferrari,	Goupil,	Rolff,	Vangunten,
Cariss,	Innocenti,	Theobold,	Bates,
Guiterez,	Haseltine,	Gruchy,	Surreau,
Chevillard,	Paul Weber,	Engler,	Grips,
Beranger,	Ramsey,	Dupius,	Forsch,
E. L. Henry,	Heiligers,	Beyle,	Gay,
Heuillant,	Rota,	Perkins,	Wiengartner,
Pittara,	Fedrian,	Rehn,	De San,
Schleich,	May,	Hunter,	F. Mayer,
Muhlig,	Jacquet,	Woods,	Wilson,
Defaux,	Buzby,	Bartlett,	Beaumont.

CATALOGUE.

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1. J. DIOKERSON.

Golden Summer.

2.* JOHN WILLIAMSON, New York.

Scene in the Adirondacks.

3.* Late Autumn.

4.* DEWEY BATES, Paris.

Still Life.

5. N. MORTIMER, Paris.

Scene on the Moselle.

6. View in Champagne.

7. GEORGE F. BENSELL.

View on Adam's Creek, Pike Co., Pa.

8.* NEWBOLD H. TROTTER.

Jack and Jill.

9.* ISAAC L. WILLIAMS.

On the Schuylkill.

10.* F. RANDLE.

Still Life.

11.* M. D. RAMSEY.

Still Life.

12. CH. BEAUMONT.

Oberholfen, Lake Thoun.

13. C. H. SHEARER, Reading.

Scene near Reading.

14. EDMUND D. LEWIS.

Narragansett.

15.* DEWEY BATES.

After Vandyke.

Christ on the Cross.

16.* DEWEY BATES.

After Rubens.

The Communion of St. Francis.

17. J. GOLDBERG, Antwerp.

After Siegert.

The Shepherdess.

18.* HUGH NEWELL, Pittsburgh.

Rest from Labor.

19.* H. M. WILSON.

Flowers.

20.* H. W. KEMPER.

Twilight.

21.* On the Shore.

22.* F. J. BUSSMAN, Pittsburgh.

Fruit.

23. T. FEDRIAN.

Still Life.

24. H. T. CARISS.

Street Scene in Edinburgh.

25. AUGUSTE ROY, Paris.

Amiens.

26. M. GREVART, Paris.

Rouen.

27. Nancy.

28. GEORGE F. BENSELL.

Merced River, Yo Semite.

29. W. ROLFF, London.

A Noble Breakfast.

30. F. FELIX, Paris.

Fruit.

31. ADOLPH THEOBOLD, Rome.

Returning from Pasture.

32. J. FAULKNER, New York.

Scene in County Down, Ireland.

33. J. DE VARAIN, Paris.

Bearing Home the Harvest.

A fine work of art.

34.* THEOPHILE GIDE, Paris.

The Rehearsal for the Mass.

35.* G. TOESCHI, Rome.

The Visit of the Cardinal.

36. EMILE LEVY, Paris.

Grand Prize of Rome, 1854; Medals, 1859, '64, '66; Cross of the Legion of Honor, 1867; Medal, 1867, E. U.

Erecting the Statue.

A most important work by this artist.

37. ALBERT LAMBRON, Paris.

Cup and Balls.

A very important work.

38. HUBERT VAN HOVE, The Hague.

Chevalier of the Couronne de Chêne and Leopold.

Sunday Morning in Holland.

The Paintings by this Artist are very rare, and this is probably the first example offered at Public Sale since the sale of the Belmont Collection.

39. PIERRE VAN SCHENDEL, (deceased.)

Medals, 1844 and 1847.

Market Scene by Candlelight.

The works of Van Schendel it is now almost impossible to obtain.

40. MILNE RAMSEY, Paris.

Objects of Nature and Art.

41.* E. SCHLEICH, Munich.

On the Way to Market.

Nothing finer from the Munich School of Art in landscape can be produced. It is superb.

42.* H. CORRODI, Rome.

View on the Seine.

43. H. VAN SEBEN, Brussels.

HENRIETTA RONNER, Brussels.

Winter Pastimes.

As fine a specimen of these artists as ever imported.

44. EDWARD GAY, New York.

Autumn.

45. J. B. BREVOORT, New York.

Meadow Brook.

46. P. LEVAN.

Happy Childhood.

47. CHARLES STEFFECK, Berlin.

Medal, 1855.

A Young Family.

Steffeck is the German Landseer, and no dog painter is held in as high estimation.

48. P. MORAN, Philadelphia.

The Wayside Inn.

Mr. Moran is already recognized as one of the first of American animal painters.

49. CARL FORSCH, Munich.

German Peasants Cooking Dinner.

50.* DEWEY BATES, Paris.

View of Antwerp.

51. THORP FLAHERTY.

View in Brittany.

52. View near Berkshire.

53.* JOHN WILLIAMSON, New York.

Trout Brook.

54.* Palisades, Hudson River.

55. A. F. HEILIGERS, Brussels.

The Secret Letter.

The work by this great painter is scarcely inferior to Florent Willems.

56. O. CORTAZZO, Paris.

The Morning Walk.

A brilliant example of this great artist.

57.* L. ALVAREZ, Rome.

The Dancing Master.

A most beautiful example of one of the best of the rising painters of the day. There can be no better investment of money than to buy the work of this painter.

58. J. DE NITTIS, Paris.

The Costumer's Shop.

A brilliant example and rich in color. Such a specimen is difficult to obtain, and commands a high price.

59.* GUSTAVE DE JONGHE, Paris.

Medals, 1863, '68, '70.

The Music Lesson.

During the past year the works of De Jonghe have met with, in his case, an unprecedented demand; and it is admitted that he will without doubt, be the successor of Alfred Stevens, in the estimation of connoisseurs.

60.* EDOUARD ZAMACOIS, (deceased).

Medals, 1867, 1868, and 1870.

The Cavalier's Repose.

The works of Zamacois are becoming exceedingly rare, and those collectors who have not already secured one, had better avail themselves of the opportunities as they offer, as there will soon be none upon the market.

61.* LADISLAS BAKALOWICZ, Paris.

Curiosity.

The pictures of this artist require no introduction.

62. G. FERRARI, Rome.

The Ambuscade.

It is only of late years that the paintings of Ferrari have been imported; but they have long commended themselves to European buyers.

63. NOEL SAUNIER, Paris.

Visitors at the Ruined Abbey.

This certainly conveys a faithful idea as to the way visitors in foreign lands investigate the picturesque ruins of former splendor.

64. FRK. MAYER, Munich.

Interior of a Peasant Home.

65. HENRI BACON, Paris.

Auction Sale in Alsace.

This undoubtedly is the most important work that Bacon has ever sent to this country.

66. V. THIRON, Paris.

Gathering Grapes.

67.* A. ROMAKO, Rome.

Narcissus.

68. FELIX COJEN, Brussels.

Self-Satisfaction.

69.* C. PITTARA, Rome.

Twilight on the Roman Campagna.

One of the most superb efforts of this great painter ever shown in this country, and as fine as anything ever seen from his brush.

70. J. ROPES, Rome.

Marble Quarry at Serravezza, near Carrara.

71. H. BOESE.

Scene in New Hampshire.

72. F. D. BRISCOE.

Steamship Pennsylvania in the Great Storm in which she lost her three first Officers.

73. EDMUND D. LEWIS.

View in Chester County.

74. S. P. DYKE.

Autumn.

75. PROF. GUITEREZ, Rome.

An Italian Woman in her Native Land.

76.* STROZZI, (Priest of Genoa.)

The Angel who delivered St. Peter.

77.* MORETTA DE BRESCIA.

The Virgin before Sts. Peter and Paul.

78.* CAVACCI.

Attributed to him.

Saint John the Baptist.

79. THORP FLAHERTY.

English Landscape.

80. Companion.

81.* JOHN WILLIAMSON, New York.

Scene in Chili.

82.* Algiers.

83.* F. HALL, Pittsburgh.

Flowers.

84.* Fruit.

85. EDMUND D. LEWIS.

The Afterglow—View on the Susquehanna.

SECOND EVENING'S SALE.

86.* F. V.

Still Life.

87.* H. J. HOLBROOK, Cincinnati.

Rocky Fork, Ohio.

88.* The Cove.

89.* C. J. SMITH.

Fruit.

90.* Still Life.

91.* JOHN WILLIAMSON, New York.

Autumn on Lake George.

92.* Indian Territory.

93.* H. M. WILSON.

A Hunter's Traps.

94.* F. J. BUSSMANN, Pittsburgh.

Homeward Bound.

95.* A. ROMAKO, Rome.

The Star of Hope.

96.* E. V. WADE.

Peasant Girl.

97.* Forsaken Vices.

98. G. SENYARD.

Near Winchester, Va.

99. FRITZ VAN CAMP.

The Coming Storm.

100.* H. W. KEMPER.

Hawk's Nest.

101.* Old Mill by Moonlight.

102. ALBERT PERKINS, Boston.

Massachusetts Coast.

103. LUCIAN POWELL, Virginia.

Sunset on the Virginia Coast.

104.* DEWEY BATES, Paris.

Head of a Girl.

105.* M. D. RAMSEY.

Still Life.

106.* SCHMITZ, Antwerp.

Winter Scene in Holland.

107.* NEWBOLD H. TROTTER.

View near Cresson.

108.* GEORGE B. WOOD, Jr.

A Summer Day.

109.* A. M. HOOPES, London.

The Lunch.

110.* Companion.

111.* W. T. FINKBEINER.

Red Riding Hood.

112. S. JACOBSON, Dusseldorf.

Bright Moonlight.

This is the most splendid example of this celebrated painter that Mr. Haseltine has ever seen. It took a Silver Medal in the World's Fair at the Crystal Palace.

113. H. BOESE.

Scene near Derby, Connecticut.

114. CH. BEAUMONT.

On the Danube.

115. J. H. WILSON.

A Windy Day.

116.* J. M. CULVERHOUSE, New York.

The Last Moments of De Soto.

A very important work of Culverhouse.

117.* JULES DUPRE, Paris.

Medals, 1833; Cross of the Legion of Honor, 1849; Medal, 1867, E. U.

View in France.

A most superior specimen of this illustrious landscape painter.

118. A. BIERSTADT, New York.

Scene in California.

A fine specimen of the Artist.

119. H. DAWSON, London.

Scene on Lake Windermere.

A most beautiful bit.

120. COUNT A. DE BYLANDT, Brussels.

View on the Rhine.

In the Count's very best manner.

121. H. HILLER, Berlin.

On the French Coast.

122. J. B. A. E. BERANGER, Paris.

Medals, 1846 and 1848.

The Little Dressmaker.

123.* G. FERRARI, Rome.

Espionage.

124.* Curiosity.

The works of Ferrari are not often seen in this country. His pictures are fine works of art, and are expensive. Mr. Haseltine is satisfied that they will meet with the approval of the public.

125. LOUIS JIMENEZ, Rome.

The Attentive Listener.

126. F. S. MURETTI, Rome.

The Flower Girls.

127. PROF. CARL HUBNER, Dusseldorf.

Too Timid.

128. Too Bold.

This pair of paintings by the illustrious Hubner certainly tell the story. Of course they are companions and should not be separated. Nothing finer by the artist has ever been exhibited.

129. PROF. JULIUS HUBNER, Dusseldorf.

Mother's Treasure.

Prof. Julius Hubner has obtained the highest commendations from art connoisseurs, and promises to be greatly esteemed by the world.

130.* EDOUARD RICHTER, Paris.

The Invitation to the Garden. Interior of a Chateau—Time of Louis XIV.

Sunlight was perhaps never more faithfully or more powerfully rendered. The whole picture is a splendid work of art.

131. W. AMBERG, Berlin.

Deep Thoughts.

A choice painting by one of the best of artists.

132. MILNE RAMSEY, Paris.

Objects of Art.

133. E. H. MAY, Paris.

Medal, 1855.

Waiting.

134. F. MOORMANS, Paris.

The Music Lesson.

135. FERDINAND ROYBET, Paris.

Still Life.

A grand still life, full of the finest quality, but perhaps painted in too low a key to be admired by those not up in art matters.

136. MATHIAS LEYENDECKER, Paris.

Game.

Painted like a miniature.

137. THOMAS SULLY, (deceased.)

Charity.

Painted in the best period of the art of Sully. An important picture by him.

138. P. HUGO.

Peaches.

139. TREVOR McCLURG, Pittsburgh.

After Coutoure.

The Return from the Hawking.

140. J. A. HEUILLANT, Paris.

The Siesta—Scene in Japan.

A fine work of art.

141. V. CHEVILLARD, Paris.

The Pet Dog.

A most brilliant and beautiful picture.

142. EMILE LEVY, Paris.

Grand Prize of Rome, 1854; Medals, 1859, '64, '66; Cross of the Legion of Honor, 1867; Medal, 1867, E. U.

Love's Whispers.

An exquisite picture.

143. ALBERT LAMBRON, Paris.

Cup and Balls.

144. The Violin.

A most beautiful pair of paintings, and splendid examples of the artist.

145 A. GRIPS, Brussels.

The Thoughtful Mistress.

146.* FRANK REHN.

Showery Day, Lighthouse Point, Atlantic City.

147. A. S. WALL, Pittsburgh.

Late Autumn in the Woods.

A splendid work.

148. OTTO SOMMER, Munich.

Westward Ho!

Certainly one of the finest paintings illustrating Western experiences ever exhibited in the country. It is so true in every respect, as well as so well executed, as to be worthy of a place at the Capitol at Washington, or in some grand collection of art.

149.* WILLIAM S. HASELTINE, Rome.

Sunrise at Amalfi.

150.* Sunrise at Ostia.

A choice pair of paintings.

151.* JOHN WILLIAMSON, New York.

The Palisades—Morning.

152.* Yonkers—Afternoon.

153. H. W. WHITING.

View on the Delaware above Trenton.

154. View near Lancaster, Pa.

155. F. D. BRISCOE.

View on the Orinoco.

156. Sunrise in the Tropics.

157. MILNE RAMSEY.

Objects of Nature and Art.

158.* MISS FRANKLIN.

Objects of Art.

159.* Nature and Art.

160.* ISAAC L. WILLIAMS.

After Claude.

Landscape.

161.* GEO. T. HOBBS.

French Cottage near Paris.

162. H. B. KITE.

Old Wind Mill.

163. View in Brittany.

164. C. H. SHEARER, Reading.

View near Reading.

165. J. S. HILL.

Setter.

166. GEORGE W. BARTLETT.

Swiss Peasants.

167. L. DOUSSAINT.

Scene in France.

168. R. MORTON.

Afternoon on the Nile.

169. CH. BEAUMONT.

On the Orinoco.

170. P. DEVREUX.

Copy.

St. John.

THIRD EVENING'S SALE.

171. FRITZ VOLTAIN.
Landscape in Brittany.

172. L. DOUSSAINT.
View in Alsace.

173. P. NICOLAIT, Rome.
Sunset on the Tiber.

174. EDMUND D. LEWIS.
Cottage on the Hudson.

175. F. D. BRISCOE.
Dieppe.

176. CH. BEAUMONT.

Scene in Wales.

177.* H. J. HOLBROOK, Cincinnati.

Flowers.

178. GEORGE F. BENSELL.

On the Juniata.

179.* GEORGE B. WOOD, Jr.

Sunset at Philadelphia.

180. LUCIAN POWELL.

In the Tropics.

181.* CHARLES LINFORD, Pittsburgh.

Scene in Western Pennsylvania.

182 MILNE RAMSEY.

Objects of Nature and Art.

183. P. SURREAU, Paris.

Flowers.

184.* M. D. RAMSEY.

Still Life.

185.* H. J. HOLBROOK, Cincinnati.

The Empty Stocking.

185A.* PROF. GUITEREZ, Rome.

The Cavalier.

186.* C. J. SMITH.

Still Life.

187.* E. V. WADE.

In the Studio.

188.* Objects of Art.

188A.* GEO. T. HOBBS.

Haneham-Courtney, on the Thames.

189. PROF. CARL HUBNER, Dusseldorf.

The Secret Letter.

This, the most important of the productions of Hubner in the catalogue, was for a short time exhibited in New York, where it was held firmly at $2500. The story is well told.

190.* ALBERT PASINI, Paris.

Medals, 1859, 1863, and 1864. Cross of the Legion of Honor, 1868.

Market Scene at Cairo.

Fromentin, Gerome, Fortuny, and Pasini are four of the great painters of Eastern scenes. Pasini is destined to occupy one of the most prominent places in art of the century.

191.* EDOUARD ZAMACOIS, (deceased.)

Medals, 1867, 1868, and 1870.

The Cavalier.

A singularly beautiful specimen of Zamacois. As it is well known the works of this artist are now almost impossible to procure.

192. M. MUHLIG, Munich.

Robbers in Ambush.

This little work of art is one of the finest things in the collection. It should find a home in some gallery where only the best productions of the Masters are exhibited.

193.* FRANK REHN.

Cape May.

194. ADOLPH THEOBOLD, Rome.

Bearing Home the Sheaves.

195.* ALFRED WAHLBERG, Paris.

Medals, 1870, 1872, and 1873.

Landscape—Brittany.

No one of the new and rising landscape painters of France is exciting the interest and expectations of amateurs as this artist, who is here represented by his most important and greatest work.

196.* A. R. VERON, Paris.

Cloudy Day in Lorraine.

Probably nothing by this artist equal to this has ever been imported. Although not as large as some of his pictures, it is a first-class effort of this first-class painter.

197. CHAS. DE SAN, Paris.

On the Seine.

198. EDMUND D. LEWIS.

Lake Como.

199. GEORGE F. BENSELL.

View on the Raymondskill, Pike Co., Pa.

200.* AUG. INNOCENTI, Rome.

The Connoisseur.

201.* The Secret Letter.

A pair of gems.

202. H. VAN SEBEN, Brussels.

Sports of Childhood.

An exceedingly attractive picture.

203. PROF. CARL HUBNER, Dusseldorf.

The Village Aristocrat.

An exceedingly interesting painting by this well known artist. The important personage of the village with his wife are on their dignity, while their less favored neighbors are gazing at them with the various emotions naturally resulting from their different characters, and it is also very evident that there are some who are disposed freely to comment on the situation.

204. K. FROSCH, Munich.

Minding Baby.

A beautiful work of art.

205.* LOUIS DUVAUX, Paris.

Tobias and the Angel Healing the Father.

206. WILLIAM S. HASELTINE, Rome.

Sunrise at Capri.

207.* DEWEY BATES, Paris.

View of Antwerp.

208. H. L. ROLFE, London.

Trout.

This beautiful painting is the work of the most illustrious painter of fish in the world.

209. G. BONNASSON, Munich.

Landscape View in Tuscany.

A superb work of art, painted with all the power and breadth that characterize this celebrated painter.

210. SCHIEDGES, Brussels.

Coast of Scheviningen.

Undoubtedly one of the fine pictures in the collection, and should secure great competition for its possession.

211.* CHARLES FRANCOIS DAUBIGNY, Paris.

Medals, 1848, 1853, 1857, and 1859; Cross of the Legion of Honor, 1859; Medal, First Class, 1867, E. U.

View on the Seine.

A landscape of the very highest class, by one of the most illustrious of the landscape painters of the world.

212.* W. S. HASELTINE, Rome.
Sunset at Venice.
A splendid specimen by the artist.

212A. VAN DE VELDE BONFIELD.
A Drifting Snow Storm.

212B. Winter in New Jersey.

213. G. ENGLEHARDT, Berlin.
Lake of Geneva.

214. EDWARD GAY, New York.
Summer.

215.* DEWEY BATES, Paris.
Journal of Fun.

216. F. D. BRISCOE.
Blue Fishing off Barnegat.

217 EDMUND D. LEWIS.

Lake Lugano.

218. GEO. F. BENSELL.

Fishing Creek, Sullivan Co., Pa.

219.* J. M. CULVERHOUSE, New York.

Skating Scene at Long Champ, Bois de Boulogne.

220.* G. JACQUET, Paris.

Medal, 1868.

Anticipation.

A new and striking picture, just received from Paris and the artist.

221. ANDERS.

The Home Treasure.

Beautiful in subject and color, and careful in finish; it is not only a fine example of the artist, but a valuable addition to the art treasures of the country.

222.* PROFESSOR ITTENBACH, Dusseldorf.

The Virgin and Infant Jesus.

No one in Europe is superior to this artist in this department of art. The elaboration and finish of this extraordinary picture is wonderful to a degree. It certainly should secure great competition.

223.* DE GASTON, Paris.

After Jacque.

Sheep Cote.

224. E. L. HENRY, New York.

Waiting for Dinner.

225.* PETER JEAN, Paris.

After Jacque.

Farm Yard.

226. PHILIP F. WHARTON, Philadelphia.

Taking it Easy.

227. G. DOYEN, Paris.

The New Aigrette.

The work of one of the most talented artists in Europe.

228.* E. H. MAY, Paris.

Medal, 1855.

The Masquerade.

229.* A. MARCHAUX, Paris.

The Beautiful Greek Girl.

230.* D. R. KNIGHT, Paris.

The Wood Gatherer.

231.* Mother and Child.

232.* CHARLES CHAPLIN, Paris.

Medals, 1851, 1852, and 1865; Cross of the Legion of Honor, 1865.

Cupids.

A beautiful little bit.

233.* E. V. LUMINAIS, Paris.

Medals, 1853, 1855, 1857, and 1861; Cross of the Legion of Honor, 1869.

Fisher Women.

234. HENRI COROENNE, Paris.

The Salute.

A superb and brilliant work of art.

235.* N. CIPRIANI, Rome.

Summer Rambles.

An aquarelle of the highest class.

236.* F. BARTH,

Feeding Rabbits.

237.* JULES GOUPIL, Paris.

Paying Calls.

An exquisite painting of the highest class.

238. EDOUARD RICHTER, Paris.

The Pleasant Stroll.

239. PIERRE M. BEYLE, Paris.

The Performer's Pet.

240. F. HOWLAND, Paris.

After Cabanel.

Satyr and Nymph.

241.* WILLIAM S. HASELTINE, Rome.

Maggiore.

242.* Como.

243.* F. BRAIGHT, Munich.

Buffaloes in a Snow Storm.

244.* FRANK REHN.

Shower off Bar Island, Coast of Maine.

A beautiful example of this excellent artist.

244A. S. P. DYKE.

Autumn.

245. GEO. T. HOBBS.

Ifley Old Mill on the Thames.

246. PROF. GUITEREZ, Rome.

Italian Peasant.

247.* ENGLER.

The Morning Ride.

248.* DUPUIS, Paris.

Girl and Goat.

249. MILNE RAMSEY, Paris.

Nature and Art.

A beautiful work.

250.* ISAAC L. WILLIAMS.

Landscape.

251.* GEORGE B. WOOD, Jr.

Summer Landscape.

252. A. DENAIN, Paris.

Scene in the South of France.

253.* H. W. WHITING.

Scene in Delaware County.

254.* A Shady Nook on the Brandywine.

255.* H. J. HOLBROOK, Cincinnati.

The Bridal Vale.

256.* The Domes of the Yo Semite.

257.* JOHN WILLIAMSON, New York.

Venice.

258.* Tivoli.

259.* DEWEY BATES, Paris.

Sunset at Osterwell.

260. GEORGE HARRIS.

Afternoon on the Nile.

FOURTH EVENING'S SALE.

261. J. STERLING THOMAS.

Still Life.

262. Do.

263. H. W. WHITING.

Late October.

264. Glimpse of the Susquehanna.

265.* DEWEY BATES, Paris.

An Artist's Effects.

266. F. D. BRISCOE.

Twilight off Newfoundland.

267. G. F. BENSELL.

View on the Sinnamahoning Creek.

268.* E. V. WADE.

Waiting for a Drink.

269.* NEWBOLD H. TROTTER.

The Lioness.

270.* HOWARD HELMICK, London.

Playing with Edged Tools.

271.* J. L. CLOUD, London.

The Good Sister.

272.* JOHN WILLIAMSON, New York.

Going to School.

273.* Genesee Flats.

274.* F. J. BUSSMAN, Pittsburgh.

Scene in Western Pennsylvania.

275.* C. J. SMITH.

Aurora Leigh.

276.* H. J. HOLBROOK, Cincinnati.

The Babes in the Wood.

277.* DEWEY BATES, Paris.

Near Antwerp.

278.* H. M. WILSON.

Objects of Art.

279. B. EUGENE, Paris.

On the Outskirts of Zurich.

280. A. VANGUNTEN.

Kingston Flats, Wyoming Valley.

281.* WILLIAM HAMMER.

The Home of the Bees.

This picture was exhibited in Boston, and the owners obtained from its display a large sum of money. The painting was greatly admired, and its exhibition was attended by thousands of persons. The details in the picture are certainly most elaborately painted.

282.* H. W. KEMPER.

Lake George.

283. ALEX. M. GUILLEMIN, Paris.

Medals, 1841, 1845, and 1859; Cross of the Legion of Honor, 1861.

The Morning Prayer.

Guillemin fills a place in art and in the world's esteem that is his alone. In style of manipulation, in character of subject, and in beauty of sentiment, he is certainly appreciated. This example is a perfect gem.

284. MILNE RAMSEY, Paris.

Nature and Art.

Nothing finer by this rising and already highly prominent painter has ever been exhibited. Ramsey promises to be one of the great artists of America.

285. J. CRAWFORD THOM, New York.

The Foreign Invasion.

286.* EUGENE CUNY, Paris.

The Anxious Parents.

287.* CHARLES LINFORD, Pittsburgh.

Scene in Western Pennsylvania.

288.* EUGENE LE POITTEVIN, Paris.

Medals, 1831, 1836, 1848, and 1855; Cross of the Legion of Honor, 1843.

A Wind Mill.

289.* GROUCHY, Paris.

The Secret.

290.* GERICAULT, Paris.

Horse and Groom.

291. FELIX ZIEM, Paris.

Medals, 1851, 1852, and 1855; Cross of the Legion of Honor, 1857.

Scene on the Bosphorus.

A most brilliant and beautiful specimen of this, the most celebrated of all the painters of Oriental or Mediterranean scenery.

292. K. HEILMEYER, Munich.

Venice by Moonlight.

Really superb.

293. ALBERT BIERSTADT, New York.

Forest Scene.

293A.* CHARLES HOGUET.

On the Coast of Norway.

294. WILLIAM HART, New York.

The Harvest.

295.* FRANK REHN.

Beach at Cape Elizabeth.

296.* JULES GOUPIL, Paris.

Reverie.

297.* Waiting.

A pair of paintings exceedingly attractive, and rendered as only Jules Goupil can do. They are worthy of great praise.

298.* P. C. COMPTE, Paris.

Medals, 1852, 1853, 1855, and 1857; Cross of the Legion of Honor, 1857; Medal, 1867, E. V.

The Love-Letter.

A most beautiful picture by one of the most celebrated of artists. A work of art calculated to adorn any collection, and give great pleasure to its possessor.

299.* CÆSAR DELL' AQUA, Paris.

The Jealous Pets.

Dell' Aqua, one of the finest of living painters, has certainly done himself justice in this production of his pencil. Difficult is it to obtain any work of art by him, but almost impossible such a beautiful conception and rendition.

300.* A. SAVINI, Rome.

Leah, the Forsaken.

The illustrious Savini never succeeded in any work as he has done in this. It certainly stands as his masterpiece, and is entitled to high consideration and lasting praise. It is no wonder that the Roman school is obtaining such a firm footing in the world's estimation, when it turns out to the public gaze and possession such remarkable works of art.

301. H. CORRODI, Rome.

Scene on the Moselle.

302. A. DEFAUX, Paris.

Landscape and Sheep.

Painted in the finest manner of Jacque it forms one of the most artistic pictures in the collection, and should be owned by a person of assured taste.

303.* JULES EMILE SAINTAIN, Paris.

Medal, 1866.

The Garden Ramble.

Saintain is probably the most popular of all the great French painters whose works are sold in the American and English markets. So great is the demand for them in London, and so high the prices paid for them, that it is rare that one finds its way to the United States. It is perhaps two years since an important one has been seen here.

304. J. WEINGARTNER, Munich.

The Reading Lesson.

305.* C. J. SMITH.

Phillipa.

306.* GUIDO RENI.

Christ in the Garden.

This painting is claimed to be original. It is accompanied with Italian documents asserting this claim, and it itself bears every evidence of being by a great painter, if not by the artist named above.

307. AUG. MEYER, Berlin.

Catching Horses in Hungary.

308.* J. M. CULVERHOUSE, New York.

The Cottage Home.

309. C. J. SMITH.

Fifteen To-day.

310.* Charles Sumner.

311. I. BUZBY.

Scene on the Wissahickon.

312. H. HUNTER,

Autumn on Lake George.

313. L. P. WOODS,

Scene in France.

314. H. W. WHITING.

Morning on Rancocas River.

315. GIOVANNI ROTA, Paris.

The Visit to the Gallery—In the Time of the Directory.

No one can but pause before this painting; and to pause is to praise and admire. Certainly a more attractive picture cannot be presented.

316.* M. E. WELLBORN.

Ninety in the Shade.

317.* MORRIS WELLBORN.

The Lotus Flower.

318.* The Nonpariel.

319.* W. W. COWELL.

Spouting Rock, Newport.

320.* F. BONINO, Rome.

Seene in France.

321.* O. WAGNER, Munich.

Returning from Prayers.

322. JOSEPH JOHN, Boston.

Summer Sports.

323.* B. L. CASSAGNE.

324.* Do.

325.* Do.

326.* Do.

327.* Do.

328.* Do.

329.* Do.

330.* Do.

331.* Do.